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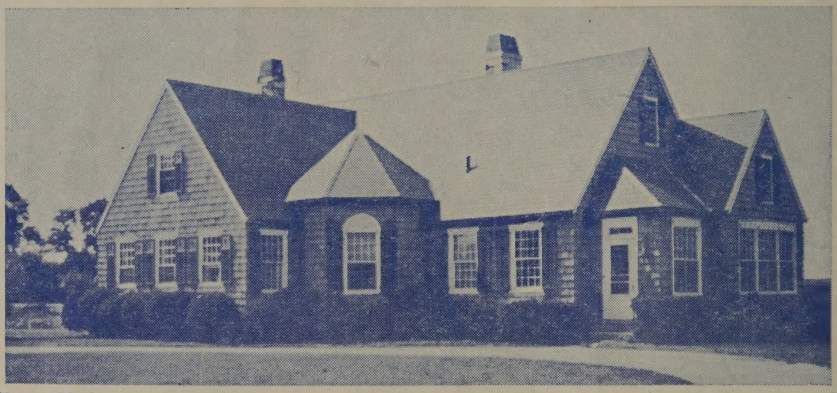

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THE CAPE PLAYBILL

Vol. 11 No. 3 **Week of July 20, 1959**

The Cape Playbill furnishes weekly programs for the Cape Playhouse, Dennis, Mass., The Falmouth Playhouse, Coonamessett, Mass., and the Cape Cod Melody Tent, Hyannis, Mass. It is published weekly during the summer theatre season by the Cape Playbill at Kendall Printing Company, Falmouth, Mass. Advertising rates furnished upon request. Please address all inquiries to Box 887, Falmouth, Mass.

Why Ticket Prices Will Not Come Down

By Arthur Cantor

Press agent for "Redhead," "Two for the Seesaw" and "The Music Man" and co-producer of the forthcoming play "The Tenth Man" by Paddy Chayefsky.

(Reprinted from the New York Herald-Tribune)

A sidewalk gyp called Moonlight Charlie is easily the most practical man in the theater today. There's no problem of Art versus Mammon; with Charlie, it's all Mammon. He "works the hits" each night between eight and nine, bootlegging tickets by ancient laws of cash and carry, supply and demand. And, in the off-hours, he analyzes the fiscal problems of the theater with the hard-headed savvy of the working economist.

Moonlight Charlie is convinced that ticket inflation is here to stay—and he blames his customers.

"The public is everything," he says. "They make the ticket tight, and they loosen it when they get tired. If they want something, they'll pay through the nose for it. I once was able to dig a ticket for five bucks and get ten or twelve for it. Now the legitimate price on a musical is close to ten, on a straight play close to seven, so my price has to be higher. But people are nutty when they want something. If they'll pay ten, they'll pay twelve. If they'll pay twelve they'll pay fifteen."

In his own freebooting way, Charlie was summing up the basic headache of Broadway's economy—if you can call it an economy. The theater ticket, now and in the forseeable future, is riding the rocket of inflation.

Next season, as it happened last season, and the season before that (and the season before that), ticket prices are going up. This season, most plays charged a $6.90 top Monday through Saturday; next season, many plays will charge $7.50 top for week-end evenings, some will ask $7.50 all week long.

This season, the standard top for a musical ranged from $8.35 to $9.40. Next season, several musicals will ask a $9.90 top. After all, "if they'll pay $9.40, they'll pay $9.90."

Ticket prices are going up simply because shows must gross more money to show a profit. The same thing that is happening in the market-place is happening in the theater. Everything costs more. Call it the wage-price spiral, call it creeping inflation, call it madness, it is especially virulent along Broadway, where idealism is the badge of avarice.

Nothing is exempt in the flight from the dollar. It costs more every year to hire an actor, rent a theater, buy a newspaper ad. It costs more to pay the director, author, designer, stagehand, press agent, usher, bill-poster and candlestick-maker. It even costs more to print the tickets that cost more.

These increments of inflation take their toll in higher production costs. In 1946, a straight play could be financed at $50,000; in 1959, the norm is $100,000 plus. Musicals have soared from an average $200,000 cost in 1946 to $350,000 plus in 1959.

If show business were like shoe business, it might be possible to compensate for higher costs with greater automation or sales volume. But there are only so many seats in our fifty-year old playhouses; and the work practices of Broadway are, to put it mildly, not geared for automation. And there are no specific villians. In true inflationary style, it's nobody's fault in particular and everybody's fault in general. You figure out which came first—the chicken or the egg, the cost of living rise or the wage-price spiral.

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Oddly enough, at least for now, business in the theater is good. Ticket prices go higher, but the shortage of theaters has never been more acute. The public is paying through the nose, but it's paying. Every week, along with Moonlight Charlie, you can watch the crowds pouring down 45th St. in search of living theater and ask yourself where the money comes from.

Where, indeed?

The money certainly doesn't come from the lower economic groups—they're busy ruining their eyes watching television. Nor is it coming from the middle-class man, intown or exurban; he can't afford it, either. A night on the town—tickets, dinner, transportation, baby-sitter—runs from thirty to fifty dollars. He must ration his show-going to birthdays or anniversaries.

The money does come from the expense-account aristocracy, for whom theatre tickets are business expenses; and from conventioneers or out-of-towners on a spree—they're willing to live dangerously for a weekend; and from the intown carriage trade for whom theater is a social and emotional reflex; from the theater-party subscriber, dragooned into $25-a-ticket tax-deductible benefit; and always from the people who simply love theater and are willing to deprive themselves of other luxuries for this necessity.

But isn't there a chance of ticket prices coming down—ever?

Moonlight Charlie feels tickets will be cheaper when "they" stop paying fancy tariffs. "Remember when coffee was $1.25 a pound?" he asks. "They stopped buying coffee, and the price came down."

It's also possible—but barely probable—that some statesman of the stage will stabilize production costs somehow, thus stabilizing (or lowering) ticket prices.

But labor-management relations in the theater are historically disorganized. And stabilization in one sector of the national economy rarely exists without stabilization in other sectors.

Frankly speaking, the odds are that ticket prices will never come down—without the bust that follows a boom, or without subsidy from above. There are many show folk who foresee the day—in 1980 or 1990, perhaps—when Moonlight Charlie's descendant will say, "Listen the public is everything. If they want a theater ticket, they'll pay for it. If they'll pay $99.40 for an orchestra seat, they'll pay $103.30.

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Dynamic, versatile Celeste Holm will return to the Cape Playhouse for one week, July 27 thru August 1, in a new musical play, "What A Day!" Playhouse audiences will remember Miss Holm's fine comic performance as Helen Sayre, the rebellious corporation wife, in last season's "Third Best Sport," which subsequently enjoyed considerable Broadway success.

Miss Holm burst upon the Broadway scene in the classic "Oklahoma" and concurrently appeared in the posh Persian Room of New York's Plaza Hotel, where she held forth for a record-breaking 26 weeks. She remained on Broadway long enough to star in "Bloomer Girl" then went to Hollywood, where, in "Gentlemen's Agreement" she won the coveted Academy Award. A covey of other noteworthy films followed, including "Come To The Stable," "The Snake Pit," "All About Eve," "The Tender Trap," and "High Society."

"What A Day!" provides Miss Holm with an opportunity to display her musical, as well as her comic abilities. This intimate show, whose cast is comprised of only four performers, is in the best tradition of sophisticated comedy. It will feature sketches by Manya Starr and Max Wilk, and songs by Paul Rosner and Claibe Richardson.

In support of Miss Holm, will be that triple-threat man, Ronny Graham. Widely known for his work as author-composer-star of "New Faces of 1952," Mr. Graham is making his first Cape Playhouse appearance in "What A Day!"

In 1954, he co-starred with Robert Preston and Kim Hunter in "The Tender Trap," creating the role which Frank Sinatra played in the movie version.

Mr. Graham is most famous in night club circles for his part in the writing and performing of several original cab-

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eret revues at Julius Monk's Downstairs Room. One of his revues, "Take Five," became so popular that it ran for eight months, and an album of the show was made by Offbeat Records.

Ronny Graham has written the major part of Leonard Sillman's forthcoming production, "New Faces of 1960" and will also be directing it.

The remaining cast members for "What A Day!" are singer-actor Warde Donovan, and James Karen who last appeared here and on Broadway with Miss Holm in "Third Best Sport."

The production is under the direction of John Fearnley with sets by Herbert Senn of the Playhouse staff. Performances of "What A Day!" will be nightly, except Sunday, at 8:30 with Matinees on Wednesday and Thursday at 2:30 P.M. For reservations phone Dennis 60 or 185.

The trade cards appearing in the Cape Playbill are not mere advertisements—they denote those who reliably serve. They have been selected because of merit and reputation and represent people who help make this program available to you. We respectfully request that you visit them whenever possible. Please mention the Playbill.

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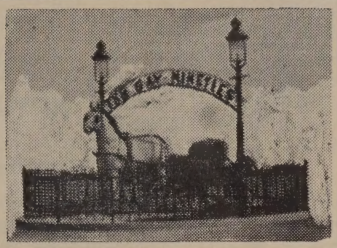

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ACKNOWLEDGEMENTS

The Cape Playhouse wishes to express its sincere appreciation for furnishings and incidental properties: Lichti's, Dennis; Windswept Antiques, East Dennis; Yarmouth Greenhouse, Yarmouth; Myers Co., Inc., Hyannis.

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Community, the Rev. James M. Mockler, minister; Miss Seva Anderson, organist. Sunday worship service 11 a.m.

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Pentecostal Tabernacle, the Rev. Marion Kendrick, pastor. Church school at 10 a.m. Worship service Sunday 11 a.m. and 7:30 p.m.

Church of the Nazarene, the Rev. Frank O. Kelley, pastor. Sunday school at 9 a.m.; Worship service 10 a.m. and 7:30 p.m.

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MONDAY, JULY 20 THRU SATURDAY, JULY 25

THE CAPE PLAYHOUSE

of Raymond Moore Foundation

present

LEON AMES CHARLES HOHMAN

in

"HOWIE"

by Phoebe Ephron

with

NANCY SHERIDAN

Production directed by LEE HAYS

Sets by HELEN POND Lighting by JACK MURRAY

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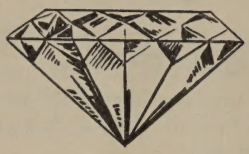

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CAST OF CHARACTERS

(in Order of Appearance)

Edith Simms	NANCY SHERIDAN
Walter Simms	LEON AMES
Sally Simms	SHIRLEY RHODES
Barbara Dickerson	KAREN THORSELL
Howie Dickerson	CHARLES HOHMAN
Jimmie Keefe	JONATHAN ABEL
Joseph McNish	GENE CROW
Martha Robinson	SUE LAWLESS
Joe Robinson	FRANK C. DAVIDSON
Sylvia	JILL REGENSBURG
Victor	PETER SACCIO
Martin	WINSTON MAY
Announcer	MICHAEL NIXON
Wendy	PATRICIA KEARNEY
Professor	JEREMIAH MORRIS
Bill Pfeiffer	TED CHAPMAN

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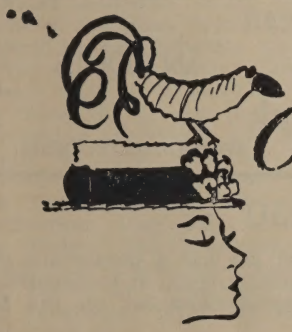

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Scene 2 Later that same night. About 10 o'clock.

Act II

Scene 1 Several weeks later. An evening in early summer.
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LEON AMES (Walter Simms) is re-creating in this engagement his original starring role in "Howie," the comedy which played on Broadway this past season. Mr. Ames has been an actor for the past thirty years, and a star for at least two-thirds of that time.

He began in stock in 1925 and continued in various companies until 1929. He subsequently toured in a number of shows including "Broadway." Mr. Ames first appeared on the New York stage in 1936, and since then he has given a succession of memorable performances. His portrayal of Joe Fergeson in the original New York production of "The Male Animal" is regarded as one of the finest comedy performances in the modern theatre. This past season Mr. Ames starred in "Winesburg, Ohio," with Dorothy McGuire, and, of course, "Howie."

His motion picture credits include "Meet Me In St. Louis," "The Postman Always Rings Twice," "Little Women," "Battleground," and the recent "Peyton Place."

He has been seen on most of the major television dramatic programs, and starred as Father Day in the "Life With Father" series.

This marks Mr. Ames' first appearance at the Cape Playhouse.

CHARLES HOHMAN (Howie) replaced Andy Griffith on Broadway as Will Stockdale in "No Time For Sergeants" and made the role his own for two years on the New York stage and on tour. His first professional job was a picturesque one—playing juvenile leads in melodramas on the Goldenrod Showboat on the Mississippi.

Stationed on the Hawaiian Islands with the Army during World War II, Mr. Hohman was spotted by Maurice Evans and transferred to his Special Services Section where he played important roles in "Boy Meets Girl," "Richard II," "Brother Rat," "Macbeth," "Personal Appearance," and "Hamlet." It was Evans who later brought him back to the stage for "Sergeants."

Mr. Hohman has recently returned from the San Juan, Puerto Rico Drama Festival where he again played Will Stockdale. He also co-starred there with Kim Hunter in "The Dark at the Top of the Stairs" and with Leo G. Carroll in "Shadow and Substance."

NANCY SHERIDAN (Edith Simms) has been featured in no less than 12 Broadway shows including "One Foot In The Door," with June Havoc, "Jupiter Laughs," with Jessica Tandy, "Farm of Three Echoes," with Ethel Barrymore, and "Cynara," with Philip Merivale.

Television viewers have seen her of late on "The Guiding Light," "Today Is Ours," Robert Montgomery Presents, and Studio One.

Last summer Miss Sheridan toured the straw hat circuit with Groucho Marx in his original play entitled, "Life With Elizabeth."

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SHIRLEY RHODES (Sally Simms) is a veteran of Canadian Repertory where she appeared in such disparate roles as Laura in "The Glass Menagerie," Liza in "Pygmallon," and Emily in "Our Town." In New York she played in the premiere performance of William Carlos Williams' "Dream of Love." She has acted off-Broadway in productions of "Bus Stop," "The Young and the Fair," and at the Provincetown Playhouse in an original play, "Noone." Television viewers will remember her from her appearances on such shows as "Goodyear Playhouse," "The Goldbergs," and "The Kraft Television Theatre."

JEREMIAH MORRIS (Professor) has recently resumed his acting career after spending one year as Visiting Assistant Professor in the Drama Department at Boston University. Prior to his tenure at B. U., he appeared in the Theatre Guild production of "Time Limit" starring Arthur Kennedy and Richard Kiley. He was also featured in the Phoenix Theatre production of "Diary of a Scoundrel." He has appeared in summer productions of "Detective Story," with William Bendix, "The Rainmaker," with Eva Marie Saint, and "The Play's The Thing," with Mischa Auer. Mr. Morris has made frequent TV appearances on the major television dramatic shows, and most recently was seen on the Spectacular, "Ten Little Indians."

TED CHAPMAN (Bill Pfeiffer) holds a Bachelor of Arts degree in advertising from the University of Minnesota, and worked for a time in ad agencies before deciding to become an actor. Mr. Chapman has appeared off-Broadway in "The Rope Dancers," and "The Inspector General." He has done summer stock at the Cecilwood Theatre, Fishkill, N. Y. and has appeared on such major television shows as Kraft, Armstrong Circle Theatre, and Omnibus. His films include "That Kind Of Woman," and "Stage Struck," starring Susan Strasberg and Henry Fonda.

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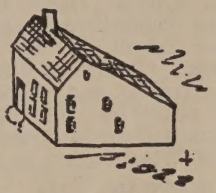

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Most recently Mr. Chapman appeared in a musical at the St. James Theatre entitled, "Talent, '59."

KAREN THORSELL (Barbara Dickerson) is a graduate of Skidmore College and Paul Mann's Actors' Workshop. She has done stock at Kennybunkport Playhouse in Maine, Northport, Long Island, and at the Arundel Opera Company in Maine Miss Thorsell has been seen on the summer circuit in such shows as "Brigdoon," "Father of the Bride," "Voice of the Turtle," and "Picnic." A singer as well as an actress, she has appeared at the Village Barn in New York City, and the Belle View Casino in Montreal.

JONATHAN ABEL (Jimmy Keefe) has appeared in stock with Chester Morris in "Caine Mutiny Court Martial." He also played a variety of parts at the Ann Arbor Drama Festival which included "Macbeth," "Summer of the Seventeenth Doll," "Happiest Millionaire," and "Howie." He is repeating the same role in "Howie" that he did there. He also has appeared in the much discussed Off-Broadway production of "Fashion" with Enid Markey and Will Geer.

GENE CROWE (Joseph McNish) has a very wide range of talents which has carried him from operetta to films and television, including stock, off-Broadway, College Theatre, and the U.S. Army. He is listed as a lyric-baritone but his acting credits in drama include such varied plays as "Philadelphia Story," "Glass Menagerie," "Caine Mutiny Court Martial," "Macbeth," and "Anastasia."

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A non-profit corporation for educational and charitable purposes, chartered by the Commonwealth of Massachusetts in 1948, and organized pursuant to the will of the late Raymond Moore who founded the Playhouse in 1927.

The Cape Playhouse previously controlled by the Raymond Moore Foundation is now wholly owned by the Foundation and is being operated solely for the benefit of the public and for the theatre education. The Foundation also owns the Cape Cinema, the Cape Playhouse Restaurant and the Art Center, in which the American Theatre Wing—Cape Playhouse Professional Training Center is located.

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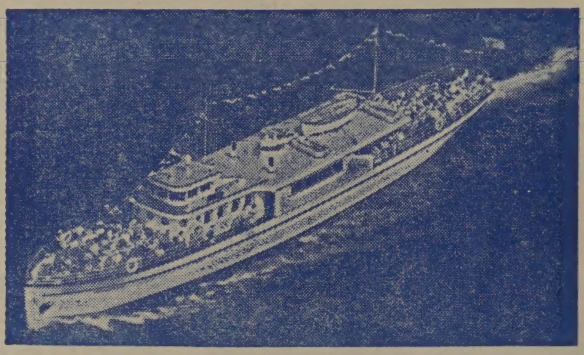

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